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The punctuation of the text, the paraphrase, and the list of parallels, for which last the writer is indebted to a great extent to previous articles, will serve to show in general the meaning given to the lines. There are, however, some points which seem incapable of a satisfactory explanation. The modification of praise in 2 is awkward, and not in accordance with the usage of sepulchral inscriptions. The meaning of *anxia* in 22, and consequently the meaning of the entire sentence in which the word occurs, is uncertain. In 27 to *infamis* has been given a meaning for which no parallel can be quoted, but which seems to be demanded by the context. The meaning of *fama* as rumor or common talk, however, gives some foundation for the meaning assigned.

The identity of the *duo amantes* of 28 has been much discussed, but, if one remembers that Allia was at first the slave and at no time more than the freed-woman of Allius, the conditions are not quite so puzzling. At least no explanation seems admissible from the context except that the two men, Allius and another, were friends and lovers of the same woman.

Several explanations have been offered for *auro conlata potestas* of 41, each of them more or less strained. The words are difficult; their meaning and place in the sentence are not apparent, and the writer does not feel sure that she has interpreted them correctly. But instead of saying that the name 'Potestas is mingled with gold', or 'compared to gold', or that Allius wears the name of his loved one 'in as far as the power inherent in gold can keep it', would it not be more satisfactory to recognize the play on the word *potestas*, and read 'power (Potestas) has been entrusted to gold', i. e. both the power to keep the name, and the name itself, have been entrusted to gold?

The epitaph shows many of the stock characteristics of sepulchral inscriptions; it dwells on the unfairness of fate, the beauty and household virtues of the deceased, the grief of the bereaved, etc. The unusual thing here is the very obvious influence of Ovid.

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ELLA BOURNE.

REVIEWS

Vitruvius: The Ten Books on Architecture. Translated by Morris Hickey Morgan. Cambridge: Harvard University Press (1914). Pp. 319. \$3.50 net.

The exact time when Vitruvius lived and composed his *De Architectura* is still a subject for argument. However, Professor Morgan in his essays on The Language of Vitruvius and on The Preface of Vitruvius¹

seems to have proved conclusively that our author lived during the reign of Augustus, whom he always addresses simply as Caesar, or Caesar Imperator. The *De Architectura* is the only work on this subject either in Greek or in Latin that has come down to us and one of the few ancient volumes on scientific subjects of any sort. In this connection one is likely to think only of the treatise of Frontinus, *De Aquae Ductibus Urbis Romae*, of which we have an excellent edition in English, for the various works on agriculture hardly belong to this category. At any rate Vitruvius was regarded as the great authority on architecture throughout all the centuries that have passed from his time to a comparatively recent date. Of late years he had ceased to be a really well-known author, even to Latin scholars. This is probably due to the difficulties of his language and style, which Tueffel-Schwabe (Warr) describe as 'repulsive and crotchety, and disfigured by debased Latin'. Without admitting this as absolutely true, we must acknowledge the fact that Vitruvius is clearly lacking in the art of simple expression. He could not express himself with the ease and fluency of Cicero, or of Livy, and this ought not to be expected of him. He appreciates his own weakness in this respect, and he sees the difficulty of making an abstruse technical subject intelligible to the general reader. In spite of this he promises to do his best to make his meaning clear, a promise which is, as a rule, faithfully kept. The present reviewer has read the entire work with real pleasure and profit.

After the brief Preface to the first book, in which he states his purpose to draw up definite rules for the construction of all varieties of things and to disclose all the principles of the art, Vitruvius tells of what the education of an architect should consist. Here will naturally come the reader's first surprise. We should expect a really distinguished architect to be highly trained along certain definite, but limited, lines. Vitruvius, however, presupposes as a foundation on which to base a technical training in architecture a deep knowledge of Latin, Greek, art, music, physics, chemistry, geology, astronomy, and many other subjects. It is hardly probable that any one University degree would cover all the information required! With this knowledge at his command the reader is prepared to grasp all the details of the matters explained by our author.

The volume is excessively methodical in form, being replete with passages that set forth concisely what the author has described and what he is going to explain in the next chapter, or book. The first seven books are devoted to architecture proper, in which specifications are given for all kinds of structures, including temples, public buildings, city houses, and houses suitable for farmers of various means. The eighth book deals with water and aqueducts, the ninth with astronomy, sun-dials, and water clocks, and the tenth with machines of many sorts, including those

¹Curlitt, *Philologus*, 1914, 300.

²Kroll, *Philologus*, 1914, 287.

³*De Gubernatis*, *Rivista di Filologia*, 1913, 394; compare Pascal, *Atene e Roma*, 1913, col. 270. *De Gubernatis* thought that a play on the word *potestas*, which he read as the subject of *potest*, was probable.

⁴See Professor Morgan's *Addresses and Essays* (American Book Company, 1910), noticed in *THE CLASSICAL WEEKLY* 4.41-42. For other writings of Professor Morgan on Vitruvius see *Harvard Studies*, 17.1-14, 21.1-22.

used in war. Many good stories, interesting to all, especially to archaeologists and mythologists, are told as they are suggested by the context. These occur particularly in the Introductions to the individual books.

We must note also the fact that Vitruvius has given us the cream of the great mass of material on the subject of architecture, derived from previous Greek and Latin authors. He makes almost no claim to originality, but on the other hand he takes unusual pains in giving credit where credit is due to his teachers and to the Greek and Roman authorities, whom he mentions by the score. For this reason his work has for us additional value, in that he has saved for all time the best things he found in all the former works on the subject.

The treatise of Vitruvius is one of vast erudition, and Professor Morgan performed a real service for architects, students of art, archaeologists, and classical scholarship in general in making it accessible to the general reader. The book ought to be read by every architect and kept constantly on his reference shelf. The loss is ours that Vitruvius ever ceased to be carefully read by all members of his profession. For instance, he tells how to construct columns and long steps so that they may present a proper appearance to the eye. The art has for some years been generally understood, I believe; but, that it was not so understood fifty, or seventy-five years ago, we have, unfortunately, sufficient evidence in a lot of monstrosities existing in our country. It would not be safe to cite examples, though the reviewer could do it, if it were desired! He may, however, be allowed to say that the steps of the Columbia University Library illustrate how the thing should be done, according to Vitruvius. Of course this last is not a lonely example.

Without doubt the skilled archaeologist has never ceased to study his Vitruvius, but even to him Professor Morgan's translation will prove a blessing, for a good translation is "a running commentary on an author's whole work". In this volume, moreover, classical scholars and teachers in School or College will discover ready for their students' use much with which to illustrate and make more interesting many of their daily assignments. If one is reading in Caesar or in Livy about catapults, ballistae, battering rams, moveable towers, and other instruments of this sort, he will find in Vitruvius rules for the construction of all these things, stated as carefully as the recipes in a modern cook book. Some nations might profit from his directions and suggestions. Among other things we learn that poisonous gases as a means of killing off the enemy in huge masses, are no modern discovery! Even our own farmers might obtain from Vitruvius some advice worth their while. It may be that the method described for locating the proper site of a well is not of much scientific value, like many of the other 'scientific' explanations of our author, but certainly he is right in urging farmers

not to build their houses and barns too closely together. The danger from fire in the country has not diminished since the first century of our Era.

The translation was made on the basis of the second edition (1899) of Valentine Rose. From this text Professor Morgan departed in only a few instances, to which he calls attention, in the footnotes, and in these cases as a rule he adopts the manuscript readings. Rose's edition has for some time been superseded by Krohn's, but the differences between these two texts, while many, are not of tremendous importance. Krohn, it may be said, follows in general the usual modern practice of returning to the manuscript readings.

The *De Architectura* had previously been translated into Spanish, French, German and English. In fact we have two translations in German, Rode's (1796), and Reber's (1865), and two in English, Newton's (1792), and Wilkins's (1812-1817). Newton's translation is accompanied by the text and by notes, which is true also of some of the others mentioned. These English editions have been, of course, long out of print, and, worse than that, they are entirely out of date. They were undoubtedly scholarly at the time of their appearance, but classical learning, keeping at least even pace with advancement in the science of war and of other things, has surely progressed since their publication, and Professor Morgan's edition represents the highest development of classical scholarship to-day.

This translation is truly a *monumentum aere perennius*, the greatest of all the important works of Professor Morgan. It is faithful and exact, exhibiting splendid scholarship, as well as careful thought and a deep knowledge of the original. Fortunately the translator did not always aim to express the ideas of Vitruvius in matchless English but to give the reader something of the real flavor of the author. The translation is nevertheless given in excellent English. In connection with it every Latin scholar should have a copy of Professor Morgan's three essays on Vitruvius, published in his *Addresses and Essays*. It seems now an irreparable loss that he did not live to complete his notes on the author to whom he devoted the last years of his life.

At the time of Professor Morgan's untimely death the last four chapters of the tenth book still remained untranslated, and the work was completed by Professor A. A. Howard. This fact was from the beginning known to the reviewer, but in the course of his continuous reading he did not observe where Professor Howard's translation began. The spirit of the original and of Professor Morgan's translation is perfectly preserved by the continuator.

The many fine illustrations throughout the first six books are a great help to an understanding of the text. In the later books few illustrations occur because only those given had been decided upon at the time of the translator's death. They consist of photo-

graphs of Roman and Greek constructions, of woodcuts copied from Fra Giocondo's Venice edition of 1511 or from modern archaeological works, and many new drawings prepared for this edition by Professor H. L. Warren, who was assisting Professor Morgan in this part of his work. Our gratitude therefore belongs in great measure also to Professor Warren.

The volume is magnificently printed and it will remain *plus uno perenne saeculo* a great credit to the Harvard University Press. The most difficult Latin author has at last been adequately rendered into English.

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M. N. WETMORE.

A Grammar of the Greek New Testament in the Light of Historical Research. By A. T. Robertson. New York: Hodder and Stoughton and George H. Doran Company (1914). Pp. XL + 1360. \$5.00.

This is a voluminous and exhaustive grammar of New Testament Greek from the historical and philological point of view. The author has already written *A Short Grammar of the Greek New Testament*, which has passed through several editions and has been translated into no less than five foreign languages; (see *THE CLASSICAL WEEKLY* 3.177-178); and he tells us in the Preface to the present volume that "for a dozen years this Grammar has been the chief task of my life" (vii). Dr. Robertson has made a thorough study of the best works on Greek grammar in general, and he seems to have neglected no book or article of importance in the special field of New Testament grammar. He has built upon the solid foundation of scholars like Brugmann, Delbrück, and Gildersleeve.

The Grammar is divided into three parts—Introduction, Accidence, and Syntax. The author regards the Greek language as a living organism with a long and significant history; both his method, and his point of view, are historical. For example, in the chapter on prepositions our author notes the fact that these words were originally adverbs, mostly adverbs of place, and then goes on to tell us how they gradually lost their adverbial force and came to be used as prepositions. In respect of method we may compare the present work with Jannaris's *Historical Greek Grammar*.

After giving an account of the *Koinē* with copious references to the standard authorities, Dr. Robertson discusses at some length the place of the New Testament in the Common Language of the Graeco-Roman world. He recognizes marked differences in the Greek of the several New Testament writers. "Mark is not to be considered illiterate, though more Semitic in his culture than Greek" (page 119); whereas in Hebrews we have "the quality of literary style more than in any other New Testament writing" (132). Professor Robertson rightfully concludes that the New Testament is for the most part written in the vernacular or non-literary form of the ancient *Wellsprache*. In this matter his judgment coincides with that of

Deissmann and Moulton, who have been pioneers among New Testament scholars in the study of inscriptions and papyri. Of these interesting human documents, which reflect quite unconsciously the everyday life of antiquity, the author of the present volume makes full and frequent use. He thus has a wider outlook than the older New Testament grammarians, and in respect to the linguistic material taken into account we may compare his work with Moulton's excellent *Prolegomena*³ (Volume I of his *Grammar of New Testament Greek*). On the question of Semitic influence on the language of the New Testament Dr. Robertson thinks that "the old view cannot stand in the light of the papyri and inscriptions" (90), and that "the Semitisms in the New Testament Greek, while real and fairly numerous in bulk, cut a very small figure in comparison with the entire text" (108). Most of them are Aramaisms rather than Hebraisms. Our author is certainly right in recognizing the presence of 'translation Greek' in the synoptic Gospels and the first part of Acts.

Professor Robertson's discussion of the article is a good illustration of his method. He takes up in turn its origin, its development, its significance, and its various uses. The student of the New Testament will be interested to note that our author agrees with Moulton that the New Testament "usage is in all essentials in harmony with Attic" (754). "No satisfactory principle can be laid down for the use or non-use of the article with proper names" (761). Dr. Robertson rightly holds, as against Lightfoot (*St. Paul's Epistle to the Galatians*¹⁰ [1902], 118), that *νόμος* without the article in Paul not infrequently means the Mosaic law.

From the days of the Stoic grammarians down to the middle of the nineteenth century the Greek tenses (*χρονοί*) were explained solely from the viewpoint of time. Professor Robertson rejects this traditional notion in favor of the modern view that tense denotes kind of action (*Aktionsart*); and in accordance with this doctrine, which is unquestionably right, he speaks of punctiliar, durative or linear, and perfected action. This does not mean that the element of time is wanting in the Greek tenses. In the indicative it is either absolute or relative according as the clause in which it occurs is independent or dependent, but in the other moods it is always relative.

American students of classical Greek have long been familiar with Goodwin's division of conditional sentences into particular and general suppositions, and this classification has been carried over into the New Testament field by Professor Burton in his *Syntax of the Moods and Tenses in New Testament Greek*. Dr. Robertson objects to it on the ground that it involves confusion of thought between the fact and the statement of the fact; and in its place he adopts the theory of Hermann, which is also accepted by Gildersleeve and Blass. According to this view "there are four classes of conditions which fall into two groups or